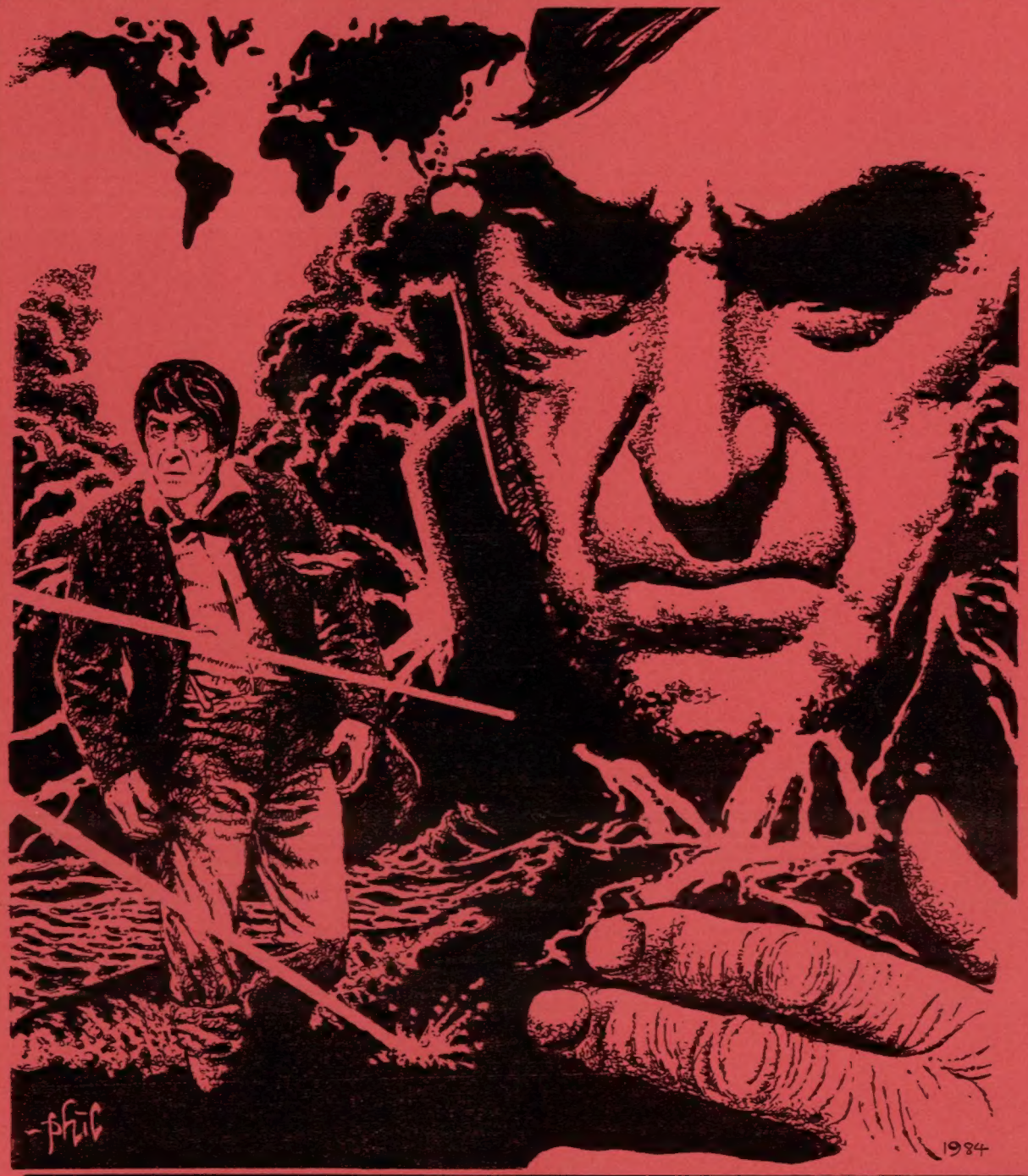
THE ENEMY OF THE WORLD

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME



CODE: PP. David Whitaker

AUSTRALIA 2030 ... AND ON TO ...

Victoria, Jamie and I were sunning ourselves on an Australian beach when we were suddenly fired at by men in a hovercraft...anti-social lot! Luckily a young woman, Astrid, rescued us by helicopter and swept us away to meet her employer, a man named Giles Kent.

It seemed I was the exact double, would you believe, of a man called Salamander. To most he was seen as a good scientist who had discovered a means of storing the sun's rays and distributing the energy to strategic points on the Earth's surface, so ending starvation on an overpopulated world plagued by natural disasters. Others, like former Deputy Security Leader Giles Kent and Astrid, were convinced he was power-mad and intent upon taking over the world, hence the attack on the beach! Kent claimed that he had amassed evidence against Salamander; but the scientist had discovered this, discredited him, caused his dismissal and finally disposed of the incriminating evidence. Now Kent wanted to use my resemblance to Salamander to help expose him. I didn't know quite where he stood, but Kent and Salamander were clearly on opposite sides. The question was, which side was good and which one bad? And ought I to interfere...?

Jamie and Victoria made their way to the Central European Zone on a fact-finding mission for me. There they won Salamander's confidence, joined his staff and tried to help Astrid rescue an ally - Denes, the controller of that particular zone. Unfortunately he was murdered, Jamie and Victoria were found out and I had to impersonate Salamander to try and rescue them when they were brought back to his research station in Kanowa. A funny thing; I discovered that Salamander was ordering food for thirty people, although the station was manned by only twelve.....!

Astrid learnt that Salamander and Kent were in fact plotting together! They had built an underground nuclear shelter, taken some people down for an endurance test and kept them there for almost five years after Salamander first informed them an atomic war had started. Under his guidance these poor wretched creatures were engineering the natural disasters ravaging the world, in the mistaken belief that by doing so they were killing the enemies of freedom. In reality, though, they were simply helping Salamander's meteoric rise to power. During all this Salamander and Kent must have fallen out, but it dawned on me that Kent didn't just want to expose Salamander - he actually wanted to kill him and take his place!

Unmasked and undone, Kent blew up the research station. We escaped, but so did Salamander, beating me back to the TARDIS where Victoria and Jamie were waiting. I arrived soon after and Salamander, foolish man, dematerialised the ship without first closing the doors. There was little I could do to prevent him being sucked out into space and time, but such was his fate. Not a pleasant way to die...Pity really. Brilliant mind. Remarkably good looks too!

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DRAMA EXTRACT

Jamie got to his feet and pulled open the door, but he and Victoria were confronted by two men standing in the room beyond – a thin, reedy man with dark, lank hair accompanied by a burly, well-armed guard. The man smiled humourlessly.

"Don't leave us so soon. We can have a little talk." With deliberate slowness Benik walked around his desk and sat down. Faced with no other option Jamie and Victoria followed him into the office and sat uneasily in the chairs indicated to them.

"Where are we?" asked Jamie.

"You're in the Australasian Zone," replied Benik. "I had you brought here especially.

"Why?"

"So that Salamander could ask you some questions."

"Well, for all the answers he's going to get, he might as well have left us there." said Jamie, with an assured nod to Victoria.

Benik's reaction was explosive. "Stand up when you talk to me!" he barked. But Jamie remained seated and folded his arms.

"You'll get nowhere by shouting."

"On the contrary," breathed Benik, leaning forward in his chair. "I'm going to get everything I want from you two."

"We'll not tell you a thing."

Benik gave a little chuckle. This was going to be one of those interrogations he so much enjoyed. "That's good. I like that," he purred quietly.

"What?"

"Spirit. Resistance. You've got plenty of both, haven't you, boy?" He leaned back and studied the young Scot with an appraising eye. "Well, I wonder how long you'll last. Five minutes...? No, a little longer maybe...Ten, perhaps?"

Jamie's eyes narrowed suspiciously. "What do you mean?"

"Come now, you don't think I'm just going to sit here and ask questions, do you?"

The meaning behind Benik's words sank home and, as Victoria bit her lip tensely, Jamie felt a wave of hatred rising inside him towards this rodent-like man. "You must have been a nasty little boy."

Benik's smile broadened expectantly. "Oh, I was; but I had a very enjoyable childhood."

Unable to take this taunting any longer Jamie launched himself from his chair, intent upon seizing Benik by the throat. Instantly the guard's rifle butt smashed into his ribs and, with a gasp of pain, he sank back into his seat, clutching his side and wheezing through tightly clenched teeth.

Benik's laugh was as cold as his smile. "Yes, I thought so...Spirit. Plenty of spirit. Oh, we're going to enjoy ourselves, aren't we?" Benik turned his attention to Victoria. "Now, then..."

"I thought you were going to take us to see Salamander..." Under Benik's inscrutable gaze, Victoria's voice held the nervous edge of fear.

"Yes, I will. But he'll expect me to do my little best first."

Jamie's eyes met Benik's. "You lay a finger on her, and I'll kill you!"

"Will you? How?" Benik laughed and then shook his head, almost with pity. "No, I think the time has come for you to answer my questions, don't you?" Unclipping his holster Benik withdrew a pistol and aimed it in Victoria's direction. "Come here, girl!"

Victoria remained motionless, petrified with fear.

"If you don't," Benik continued, "I shall have to shoot one of you. Oh, not a mortal wound...In the leg, perhaps...?"

STORY REVIEW

Gary Hopkins

Like 'The Faceless Ones' a season earlier 'The Enemy of the World' poses a curious question; when is 'Doctor Who' not 'Doctor Who'...? While the former owed much of its inspiration to 'The Avengers', the latter bears more than a passing resemblance to the adventures of James Bond, with a plot of which Ian Fleming himself might have been proud.

Salamander is a powerful world figure, responsible for ending starvation on many parts of the planet and much loved by those who see him as a saviour. Known as "the shopkeeper of the world" he has invented a process by which the sun's rays can be focused upon specific areas of the Earth, enabling food-plants to grow and impoverished land masses to become healthy again. However, in the tradition of Bond super-villains Salamander has an outrageous plan to take over the world, skilfully eliminating all who stand in his way. To achieve this dream he has devised a way of creating natural disasters like earthquakes and erupting volcanoes, simply to provide him with an excuse for leaping to the rescue of the victims.

The distinctive 'Bond' flavour is sharpened by the use of exotic 'locations' and the presence of a bevy of female beauties, the whole laced with generous measures of action and humour. But if Salamander is a typical villain in the cinematic mould of Dr. No, then Astrid Ferrier and her employer Giles Kent - by enlisting the help of the reluctant Doctor - can also be likened to Miss Moneypenny and "M".

So how does 'Doctor Who' fit into all this? The answer, in short, is that it doesn't! The Doctor is pushed harmlessly to one side, while the emphasis is placed upon Salamander. Jamie and Victoria are retained but given very little to do. Monstrous opponents are replaced by human villains, and the TARDIS is left forgotten on an Australian beach while its crew take to the air in a helicopter. Having said that, certain elements of 'Doctor Who' do intrude upon an otherwise surprisingly 'different' adventure. When he appears, the Doctor is in fine form, discovering the truth about Salamander without even leaving his armchair. Once again the Doctor has a double, an old idea which works rather well here, helped greatly by a strong dual performance from Patrick Troughton. But with only a fraction of the budget for a James Bond outing 'The Enemy of the World' betrays its 'Doctor Who' identity most through long dialogue scenes, studio-bound sets and the presence of several familiar British TV faces, all trying desperately hard to convince a sceptical audience that they are Australian and, in Troughton's case, South American.

Mary Peach as Astrid, Carmen Munroe as Fariah and Deborah Watling as Victoria provide the familiar line-up of 'Bond'-type beauties, and are shown to be just as independent as their big-screen counterparts. What is missing, of course, is the obligatory romantic interest of a 'Bond' film. Jamie, whose only claims to the role of Bond are that he shares the same name and hails from Scotland, does remark that Victoria is his girl-friend, but their relationship throughout appears to remain strictly Platonic. Astrid may have had a thing going with Giles Kent, but she is a woman with a mission and uses her allure (and her choice in figure-hugging outfits) simply as a means to this end. Appropriate to her capacity as Salamander's personal food-taster, Fariah spits venom at all who dare to cross her. She, too, has a mission to destroy Salamander, but dies in the attempt. "I can only die once," she breathes defiantly at Benik, "and someone has beaten you to it." Victoria, meanwhile, is hastily consigned to the kitchen at Salamander's chateau and instructed to

"peel them spuds", one of the most challenging acts she is called upon to perform during the whole six episodes. For much of the time she remains sadly unnoticeable in the background, forced to watch as the rest of the cast dash excitedly from one set to another like something out of a French farce.

Jamie undergoes yet another bizarre transformation when he becomes one of Salamander's security guards. His travels with the Doctor have evidently improved his mind, as he speaks knowledgeably about Salamander's security arrangements, scatters pearls of wisdom on the socio-political situation and almost loses his Scots accent in the process! It's clear that, like Victoria, Jamie has no real part to play in the story and is forced to behave in an uncharacteristic manner to justify his inclusion at all.

On this occasion, David Whitaker relegates the plot firmly to second place while he makes the most of his characters. Giles Kent is played by Bill Kerr, better known for his radio work with comedian Tony Hancock. Kent is a shifty character from the outset, but declares his intention to overthrow Salamander and place himself in control only in the final episode. An aggressive performance from Kerr contrasts nicely with Colin Douglas' Security Chief Bruce, a reasonable man whose only major weaknesses are his reliance upon procedure and belief in the system. By far the most interesting of these characters, though, is Salamander's sadistic deputy, Benik. It seems odd that the evil deputy is allowed to survive without the comeuppance he so richly deserves, but Milton Johns evidently relishes his role, the Bond counterpart of which can only be the thoroughly wicked Rosa Klebb! Reg Lye plays Salamander's melancholic chef Griffin, whose sole purpose in the story is to provide comic relief. "Dinner tonight's gonna be a national disaster," he moans. "First course interrupted by bomb explosion. Second course affected by earthquakes. Third course ruined by interference in the kitchen. I'm going out for a walk. It'll probably rain ...!" He does nothing to advance the plot, but Griffin is a fine example of Whitaker's ability to flesh out minor characters to form an essential part of the overall style. This rare freedom to develop his characters unhindered might explain why 'The Enemy of the World' was David Whitaker's favourite script for 'Doctor Who'.

Czech actor George Pravda portrays the ill-fated Alexander Denes, the deposed Controller of the Central European Zone who meets an untimely end before he can expose Salamander. As an interesting aside, the name Denes is reminiscent of one-time President of Czechoslovakia, Edouard Benés, whose fall from power in 1948 took place under similarly mysterious circumstances. A few years later his successor, Klement Gottwald, died after a visit to Russia where, it was generally believed, powdered glass had been put in his food. In 'The Enemy of the World' Denes' deputy and successor, the weak Fedorin, is poisoned by Salamander for failing to obey an order. The parallels between fact and fiction are tenuous to say the least, but if historical coincidences can suggest the true origin of this 'Doctor Who' story, perhaps the Russian invasion of Czechoslovakia only seven months after it was screened is also significant. Was David Whitaker making a conscious political statement?

How, then, can this monsterless but curiously compelling adventure be best summed up? Political allegory? Bond pastiche? Or just David Whitaker indulging yet more of his whims? Whatever the answer, the result was a lot of fun and a suitably ambitious production to mark Innes Lloyd's departure from the show.

Doctor Who will be back in 'The Web of Fear'...

SPACE & TIME

Editor.....Gary Hopkins
Deputy Editor.....Stephen James Walker
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Design Editor.....Deanne Holding
Cover.....Phil Sevan
Diary Page Art.....Andrew Martin
Contributors this issue.....David Auger
J. Jeremy Bentham
John Bok
Trevor Wayne
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Tim Robins and Gary Hopkins
Editorial address.....15, Coverack Road
Newport
Gwent
NPT 0DS

SPACE & TIME

INNES LLOYD

David Auger

"No, that's untrue," replies Innes Lloyd in answer to the criticism that electronic television has an "unreal" appearance. He indicates a set of framed photographs that decorate one wall of his office, depicting what appears to be a room inside an elegant house. "I have them up there to prove that you can get the same lighting and design in the studio as on location," he explains, speaking with a confidence instilled by thirty years of experience gained within the BBC, before his recent departure as a freelance producer. Lloyd's earlier ambitions, however, were somewhat different.

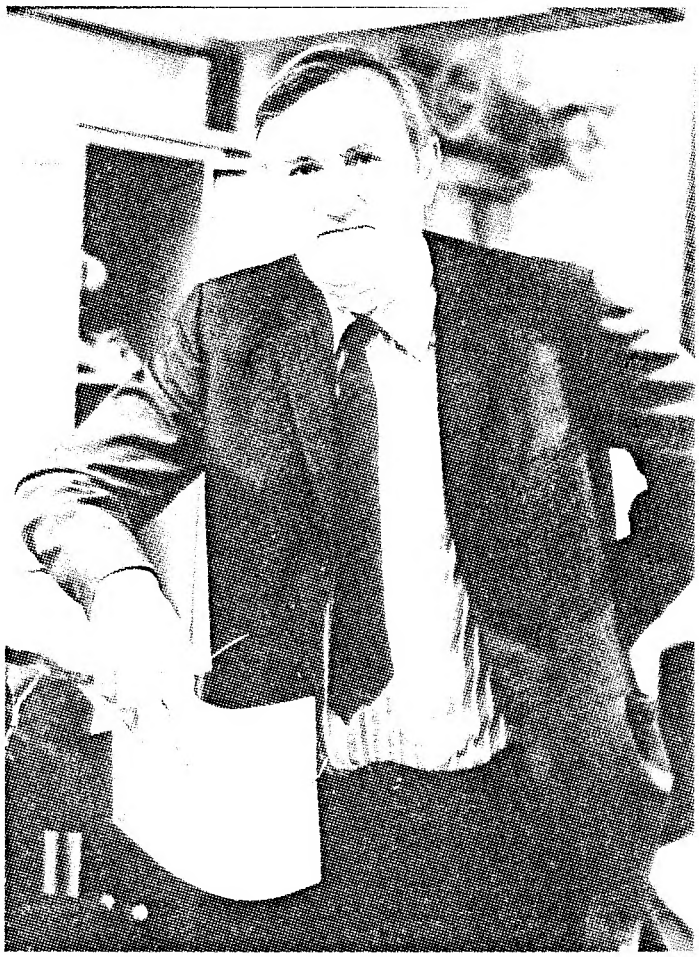
"I first decided that I wanted to go to sea when I was about six," he recalls. The Navy remained an interest until he was thirteen when, under his father's guidance, he went to the Naval college at Dartmouth to take his entrance examination. Unfortunately, because of his poor eyesight, he was failed on medical grounds, and the prospect of a Naval career was closed to him. However, he did finally manage to join the Navy when the Second World War began, serving on small ships such as frigates and corvettes, safeguarding the western approaches to Britain.

After the war, Lloyd chose to take up a career in drama production and, remembering the enjoyable experience of making an audience laugh when "acting the "giddy-goat" in a school play, he felt that the best way to achieve this ambition was to train as an actor. "I actually then began to like being an actor very much and I found it very hard to part with. But I knew I had to. And there came a time (in 1953) when I had to make a decision. Either to stay as an actor, or take a chance. At the time I was able to get into the BBC. I knew then that I would be able to do what I had really set out in the beginning and gone to drama school to do, which was to learn the craft of writing or directing and producing."

Although his main interest was in drama, Innes Lloyd soon found himself attached to the BBC's Outside Broadcast Unit, where he was to remain for nearly twelve years. He eventually became an O.B. producer, where he could expect to be asked to direct, in a single month, assignments as diverse as the inauguration of the Kennedy Memorial at Runnymede, golf, the Diocesan Eucharist celebrating the diamond jubilee of the Diocese of Southwark, or a cricket match between the M.C.C. and the New Zealanders. During this period he also directed the first Eurovision Song Contest to be held in this country. "That was interesting because it was the first time that I met a whole lot of singers who knew by the stopwatch how long they wanted a close-up for. And if you gave more close-up on one than another, they'd get very shirty and say 'You gave them four seconds more than I had!'"

Unlike present practice, in those early days of Outside Broadcast a producer would be expected physically to do his own mixing, cutting between anything up to five cameras at a fast-paced sporting event like rugby or football. But despite the apparent chaos this technique implies, the task was still a skill, "a mechanical exercise in manipulating cameras, getting the right shots. And, in actual fact, all television is presenting a story - even a rugger match at Twickenham."

During his time with Outside Broadcast, Innes Lloyd did six years of producing the Wimbledon Tennis Tournament. For this event, they would degut the O.B. unit, removing the television equipment from its van and placing it inside a large room on the premises which would be shared by two crews. One would be working on the BBC1 coverage, while the second would be for BBC2. And this would some-



times cause confusion: "I have actually taken a serve from the centre court on BBC1 and cut to a camera that happened to be on number one court. Luckily someone was actually pushing a serve back and I cut back to the centre and nobody ever knew!"

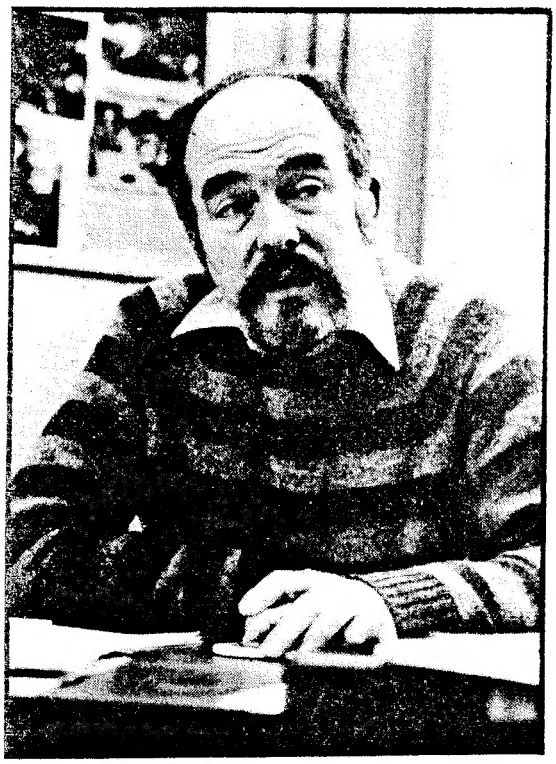
In 1965, Lloyd moved to directing drama serials like 'United' and 'The Newcomers'. "It got to the time where, I felt, in Outside Broadcast one was becoming pigeon-holed into being a specialist in one particular thing. I liked to do everything, and if I was to get stuck in one particular thing I thought it was going to be boring. So I decided that I ought to get back where I belonged, and also there were lots of ideas I wanted to explore in drama."

When he came to produce 'Doctor Who', an assignment he was not initially keen to take on, there were two things he wanted to achieve. The first was brought about by his own aversion to science fiction: "I wanted to give it a sort of reality, so I planted everything as much as possible in the present day. I like to see the Daleks with something real behind them, like the post office tower or Gatwick airport. The other thing I wanted to do was to say that we could get any actor for 'Doctor Who'. (Although I never had Lord Olivier!) But one would go as high as possible - to get the very, very, very best people to appear - because it seemed to me if you got good stories, good actors, you were going to keep an audience...and give them their money's worth."

From 'Doctor Who', Innes Lloyd moved to 'Thirty Minute Theatre' which was transmitted on BBC2 in colour. This was a position he was to hold until the early Seventies, after which he produced plays of much greater length, and diverse subject matter. Plays of this period include Nigel Kneale's modern ghost story, 'The Stone Tape' and Don Shaw's 'True Patriot', a dramatisation of the execution of Bonhoeffer, a pastor in Nazi Germany who was implicated in plots against Hitler in the last month of the war. He also produces Alan Bennett's plays for the BBC - a fact of which he is very proud, seeing himself as Bennett's television "publisher". Other plays he has produced include the two-part dramatisation 'Reith' - the first Director General of the BBC - and 'Amy' - which told the story of the famous aviator Amy Johnson. "We'd done the one about Malcolm Campbell - 'Speed King' - and it seemed to me to have a woman who was a record-breaker would be a nice balance to the Malcolm Campbell one."

One of Innes Loyd's strongest attributes in producing, which he had previously demonstrated in 'Doctor Who', is a strong sense of casting - sometimes using actors who would not immediately be considered for a particular part. Instances of this occurred with Philip Mackie's 'An Englishman's Castle' - a story set in a Britain conquered by the Germans during World War Two - and 'Going Gently' which told of a man suffering from terminal cancer. In the first instance, Lloyd chose Kenneth More, well-known for his film portrayal of Battle of Britain air-ace Douglas Bader. For the second role he cast Norman Wisdom as the cancer patient. "Every comedian has a slight anguish behind the eyes...a nervousness...an anger of some sort. I wanted to have this guy who was a very ordinary little salesman come into hospital, quite buoyant, for a little operation which he probably knew was worse than it was, but then to be faced with something catastrophic to him. And to see all that happen on his face - the disbelief: 'No, I don't believe it'. Then to realise and then to be angry...and I thought he was the best bloke to play it. And of course he brought a big audience."

Innes Lloyd has always felt a strong responsibility to the audience and this showed during his time with 'Doctor Who'. "One of the things one never wanted to do was to terrify kids to the extent that they didn't want to watch, or mums and dads were getting furious. And we would have been irresponsible to do that." Despite his caution, Lloyd does feel there are some occasions where a risk has to be taken with a programme. This happened during his 1983 season of plays: "'Submariners' did actually cause a few people to think we were doing the submarine service down. I knew it was going to cause a few problems, but I believed in what the play said - and I believed it implicitly. I didn't think in any way we were just rejoicing in the discomfort we might cause to people. We were just presenting something in a truthful way. If you set out to rub your audience's nose into something, I think you're wrong. But if you do a play in which you believe, then I think one should do it."



Double jeopardy, Mr. Letts

Jeremy Bentham and Gary Hopkins

Barry Letts was thrown in at the deep end. As his directing debut for 'Doctor Who', 'The Enemy of the World' was beset with more than its fair share of problems, and not least with the script for the first episode. It was generally agreed that the material was good, but distinctly lacking in action, so efforts were made to "jazz it up" by introducing two pieces of modern equipment - a helicopter (hired from a Birmingham aviation company) and a prototype four-man hovercraft (being developed privately by an ex-Naval engineer known to Letts).

As a direct consequence of this, however, Letts' debut serial for 'Doctor Who' was almost his last. "I wanted to do a sort of James Bond as the helicopter took off," he remembers, "tilting and panning the camera as it went up in the air. Well, unfortunately we couldn't do that because the camera just didn't have the tilting facility on it. Luckily I had with me a very experienced cameraman named Fred Hamilton, who literally hand-held the camera and roped himself into the helicopter such that he was sitting outwards with his feet on the landing skis to film this shot. I sat in the helicopter behind the pilot to counterbalance Fred and we went ahead and filmed the sequence. It was only when we landed that the pilot told us we'd apparently come as near to death as we were ever likely to. He had underestimated the amount of counterbalancing needed, and as we took off we'd come within a second of sliding sideways into the ground!"

Problems of a less terminal, but nonetheless hair-raising, nature took place in the recording studio. 'The Enemy of the World' called for Patrick Troughton to make lightning make-up and costume changes from the Doctor to Salamander and back again. To make things easier, Letts arranged just one such make-up/costume change per episode, and applied to the Department heads for a fifteen minute extension of the recording slot. This meant that an episode which would normally have been recorded from 8:30 p.m. would, for six weeks only, start recording at 8:15 p.m., thereby allowing extra time for the unusual make-up and costume delays. In the event his application was turned down.

The instances in the production where Troughton's 'changes' were necessary were finally accomplished in three different ways. The first was a lengthy recording break near the end of episode one, as the Doctor makes himself up as Salamander in time to surprise Donald Bruce at Kent's office. The second, eliminating the need for a recording break, was the use of a video insert of the Doctor in episode three, which Barry Letts had pre-recorded with episode two. But for the most difficult scene of all, in which the Doctor at last comes face to face with Salamander aboard the TARDIS, the set was erected at Ealing studios and the sequence achieved on film using a crude but effective technique. Troughton played the scene as the Doctor on the left-hand side of the set, and was shot using a fixed camera with one half of the aperture blocked off. The film was then backwound to the start of the scene and Troughton re-played it as Salamander on the right-hand side of the set, with the other half of the aperture blocked off. Simple as it was, this technique was not without its problems, as Letts explains: "When we were winding the film back, it all jammed up in the camera, so there were not as many shots as I had planned of Patrick Troughton talking to himself." The result was nevertheless satisfactory, although eagle-eyed viewers would still have spotted the tell-tale "seam" down the middle!

Well-versed in the use of the BBC's upgraded video hardware, and therefore eminently qualified to solve the technical problems peculiar to 'The Enemey of the World', Barry Letts was a fortunate choice as director for this serial. He may have gone in at the deep end, but he soon proved to be a very strong swimmer.

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20th. to 26th.
January 1968

THE MONSTROUS WORLD OF DOCTOR WHO

by Gay Search

LAST WEEK we saw how the men from Mogul, and the other oil companies, work at drilling for gas in the North Sea—and are finding it. But what they all fail to realise is that they are running an enormous risk. Because the bottom of the North Sea is the home of a very strange creature and the gas being pumped out at high speed is its food. The creature, disturbed and outraged by this human encroachment on its domain, makes its way ashore bent on vengeance.

We are now—if you haven't guessed—in the fantasy world of Dr. Who, and the creature is yet another monster for the Doctor and his companions to tackle.

In the five years that the series has been running, there have been almost as many monsters as there are dials on the Tardis' instrument panel, and most of them the brain children of the B.B.C's Wardrobe and Visual Effects Department.

A sea creature emerges

This latest addition to the family—the sea creature—is being dreamed up by Jack Kine and his team in Visual Effects. For once it will not be based on an actor. Jack has found a new substance that fits the bill admirably. 'It is hard to describe,' he says, 'but you know the foam you see collecting on rivers at weirs? Well, imagine that five thousand times bigger.'

Jack was experimenting with some a few weeks ago and in a very little time was able to get it to a depth of thirty feet. The creature is a bit like plasma—it starts in bits that gradually come together to form the final undulating beast. 'It's about the size of a first division football crowd!' says Jack.

Before the advent of the seaweed creature, the idea was to keep Dr. Who's enemies as villainous and as mechanical as possible. Jack's boys look on the Doctor with mixed feelings, because in every story he finished by destroying the evil creatures and often wrecking their city—things that they spent weeks creating. 'Ah well,' says Jack, philosophically, 'I suppose the baddies must always lose.'

The Daleks

But of all the monsters, none has caught the imagination of children of all ages like the Daleks did. They were based on an idea of Terry Nation's, and within weeks there were little figures shuffling everywhere with outstretched arms saying, 'ex-ter-min-ate, ex-ter-min-ate,' Jack thinks their popularity is due to the simplicity of their shape. Any child could make himself look like a reasonably good Dalek merely by bending a sheet of cardboard round his body.

And when *Blue Peter* organised a contest last year for children to design their own monster, the Dalek was one of the most obvious influences. But the winners in each group showed a good deal of imagination and originality—the octopus-like creature with hundreds of exploding arms which, incidentally, terrified its four-year-old designer when she saw it made up, the bug-eyed robot with the sonic gun in his chest, and the very sinister hypnotron with a lizard-shaped body and one huge staring blood-shot eye! Visual Effects had just five days to get these creatures made up, but they did it.

For once they had to organise only one creature of each sort, whereas they must have made dozens of Daleks in all sorts of sizes and materials.

For the big battle in 'War of the Daleks' where many Daleks had to be ex-ter-min-ated, Visual Effects built some in very lightweight balsa-wood that would fragment easily when the explosive inside them went off. The other Daleks, made from aluminium, glass fibre, plywood, cost anything up to £300 each!

Daleks' brains, the stuff that came oozing out when their heads were blown off, is a Visual Effects 'special': cellulose wallpaper paste mixed with foam rubber chippings and tinted a restful shade of green. This same mixture—minus the foam chippings — was used for the slime of the Macra.

The Yeti

The Yeti were a completely different kettle of fish—or whatever the correct genera. We went with them to the foothills of the Himalayas—well, North Wales actually—to see them filming on location. The Yeti were built on bamboo frames, padded with foam rubber and covered with fur. Their hands and feet were made of moulded rubber which did not give them a very firm grip on the wet, rather slippery, Welsh mountain.

Yeti, unfortunately, are rather like tortoises or beetles—once they have fallen on their backs they can't get up again unaided. So once they had fallen over they just had to lie there while a few mountain sheep looked on in amused detachment, until help arrived. The Yeti did not turn out quite as terrifying as planned. Small children who came to watch the filming thought they were lovely and kept patting them and stroking their fur.

For their new adventure, 'Dr. Who and the Web of Fear,' which begins on February 3, the 'Intelligence'—the oozing mass that controlled the Yeti in Tibet—has modified them for their new, very different environment, the London Underground. They will be slimmer—to get through the tunnels and will have eyes that light up—to see in the dark.

The Cybermen

If the Yeti were the hairy men of the monster world, then the Cybermen are certainly the smoothest. They are silver all over, smooth silver bodies and heads—all with exterior plumbing. In their last series, they had help in their struggle against the Doctor and his companions in the form of the Cybermats.

These bio-mechanical creatures that homed on people's brainwaves were themselves the brainwave of Michael John Harris, a Visual Effects designer. The head Cybermat had to be radio-controlled, so the body was designed around a radio unit. Of the rest, some were run on electric motors, others were hand-controlled, and others were operated by good old-fashioned string.

The Ice Warriors

The most recent race of monsters to threaten the crew of the Tardis (incidentally there are four Tardis, ranging from a full-size model to one only four inches high) were the Ice Warriors. They were all played by actors of at least six feet six inches who, by the time they had got their helmets on, towered a terrifying seven feet above the ground.

Martin Baugh who designed the costumes based them very largely on reptiles.

The body part, or shell, as Bernard Bresslaw (chief of the Ice Warriors) called it, is made of moulded glass fibre. Roger Jones, another Ice Warrior, says that after wearing the costume for half an hour, he felt as though he had been working down a coalmine for two days!

The sonic guns which the Ice Warriors use and their effect on people are Visual Effects' products too. The way people appear to crumble and distort when the sonic guns are fired at them is all done with mirrors—literally. Highly polished foil is stretched very thinly over a frame, forming a perfect mirror. The camera then focuses on the actors' reflections and when the foil is pushed gently from behind, these distort.

Radiophonic Workshop

Most of these monsters have correspondingly weird voices and these, along with the title music, are created by the BBC Radiophonic Workshop.

In the case of the Daleks, the chief voice is Peter Hawkins. His words are fed into a special modulator which produces the familiar harsh jerky sound of the Daleks.

For the Cybermen a different sort of modulator is used to give them tinny voices to match their rather tinny bodies.

Apart from the monsters themselves, the Visual Effects Department are kept pretty busy with other things, from instant snow to flashing light sequences on the computers.

Perhaps the most spectacular snow scene of all was the glacier crumbling and melting. Very cleverly done on the model with bicarbonate of soda and steam. *Dr. Who* calls for a lot of work with models—lunar landscapes, views of Tibetan monasteries seen from great heights, and erupting volcanoes. But the Visual Effects boys take all this easily in their monstrous stride.

RADIO TIMES

TECHNICAL OBSERVATIONS

The incorporation of several pink and green coloured pages within the standard yellow paper of the camera script testifies to the fact that 'The Enemy of the World' was a landmark 'Doctor Who' serial. These differently coloured pages of script denote scenes and sequences that are to be taped during a particular episode's recording day, but edited into a subsequent week's episode. This was the first time the technique had been used extensively on 'Doctor Who' because, although the upgrading of video hardware at the BBC had for some time now enabled programmes to be shot out of sequence without resorting to telecine inserts, the "pecking order" at the Corporation is such that these facilities had previously been offered only to the more expensive and prestigious plays. Additionally, with shows like 'Z Cars' and 'The Newcomers' still being made using continuous recording techniques, comparatively few directors were aware of the possibilities offered by video recording equipment.

Now engaged formally as 'Doctor Who's' script editor, Derrick Sherwin's first job on the show was a rushed rewrite of the first episode of this story to bring in the "action opening". This he did, but it was director Barry Letts who changed the names of the two hovercraft pilots from Tibor and Otto to the more 'Aussie-sounding' Rod and Curly.

The filming of the action scenes took several days on location at Littlehampton and was achieved, for the most part, without the presence of Patrick Troughton, Deborah Watling and Frazer Hines, who were then at work on 'The Ice Warriors'. Most of the scenes involving the time travellers were filmed in long-shot using doubles of the three artists, with the speaking shots filmed as close-ups on the one day the regular cast were available.

For the shot of the helicopter blowing up in mid-air Letts negotiated with 'United Artists' to use a piece of out-take footage from the 1963 James Bond film 'From Russia With Love'.

No specially composed incidental music was recorded for this serial. Instead, Barry Letts opted to use passages and links of music by the composer Béla Bartók - principally the Budapest Philharmonic Orchestra's recording of "The Miraculous Mandarin".

Back projection was used to provide the images on the large telescreens seen frequently throughout the serial. In the first episode, one such sequence, on the monitor in Giles Kent's office, included pre-filmed footage of Salamander addressing the United Zones Conference which was shot on a more or less empty sound stage at Ealing, with Troughton delivering the monologue on a dias bathed in spotlights.

Back projection was also used, blended with studio recorded shots, to help solve the problem of the many location settings, posed especially in episode two with its demands for a jetty, a park bench and a terrace at the European Zone headquarters. For example, the scene involving Jamie's rendezvous with Victoria and Astrid on a park bench in Hungary had the following running order: Shot 1 - A telecine insert long-shot of Jamie (a double) walking through a leafy park. Shot 2 - Studio; the park bench with Astrid and Victoria seated. Behind them is a back projection screen on which is being projected another telecine shot of Jamie (the double) approaching them. Shot 3 - A close-up of one of the girls, giving time for...Shot 4 - The back projection to switch to that of an empty park, and for Frazer Hines to come onto the set and begin his scene with the girls. (All these scenes requiring back projection, where only the foreground studio props changed, were recorded one after the other with episode two on 9th December 1967.)

Salamander's research station at Kanowa, Australia - seen only as a caption slide for establishing shots - was a stock photograph of an oil refinery.

The eruption of the Eperjest Tokyar mountains in Hungary and the subsequent footage of lava flowing down hills and gullies, forests ablaze, houses collapsing, etc., was a compilation of BBC stock film.

Patrick Troughton was credited as playing Dr Who/Salamander from episode two's end titles onwards, but only as Dr Who for the first episode.

Several recording breaks were needed for the shots in episode three of Astrid wandering through the corridors of the European Zone headquarters. Only one corridor set was built for this episode, thereby necessitating several 'takes' to convey the illusion of a sprawling building.

However, to avoid two further recording breaks, the scene of Denes being shot was recorded after the subsequent terrace scene, with Salamander having uncovered Jamie and Victoria as spies. This type of scene is known as a "run-on" - only in the post-production stages would the sequence be edited into the planned running order.

For reasons of holiday, neither Frazer Hines nor Deborah Watling appeared in episode four.

The location film for episode four's action scenes - as Benik's men surround and raid Kent's headquarters - was shot at the back of BBC Enterprises' own premises, Villiers House on Ealing Broadway.

Several members of the production team and cast managed to get small bit-parts for members of their families also in the acting profession. Production Assistant Martin Lisemore's daughter Sarah played one of the Shelterers, Frazer Hines' cousin Ian played a guard, as did Patrick Troughton's son David who, at the time, was still a grammar school student in North London.

The special capsule in which Salamander descends to the underground shelter was a combination of live action and model stage shooting. The full-size mock-up - built by the Scenery Department - was a travel cube which slid out of a hidden recess in the Records Room. The device, on gimbals, pivoted to the horizontal once Salamander was inside and slid back behind the wall. The next shot was a filmed insert of the model capsule descending at speed down a very deep lift shaft, coming to rest at the bottom and pivoting back to the vertical.

All the tunnel scenes in episode six were recorded out of order to facilitate the impression of many cave galleries whereas in fact there was just one. The apparent randomness of their finished order was a deliberate plot to further the confusion of identities between the Doctor and Salamander.

BBC stock footage was used for the sequence of the Kanowa base exploding.

The TARDIS exterior scene at the end of part six used some of the footage shot on location at Littlehampton.

Stuntman Peter Diamond played Salamander for the scene of the would-be dictator lifted off his feet and sucked out of the open doors of the TARDIS into the time vortex. This was achieved by attaching Diamond to circus flying wires.

Episode six of 'The Enemy of the World' was followed by a 1'40" long specially shot trailer for the next story. Directed by Douglas Camfield, it featured Patrick Troughton as the Doctor running along an underground railway tunnel, stopping and then talking to the camera, warning children of the perils to come. He tells them that the Yeti are back, more frightening than before. A clip was then shown of a street battle between the new Yeti and a contingent of soldiers. Narrator of the trailer was John Revel.

PRODUCTION CREDITS

SERIAL "PP"	SIX EPISODES	BLACK AND WHITE
PART 1	-	23rd. December 1967
PART 2	-	30th. December 1967
PART 3	-	6th. January 1968
PART 4	-	13th. January 1968
PART 5	-	20th. January 1968
PART 6	-	27th. January 1968

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Victoria.....Deborah Watling

Anton.....Henry Stamper
Rod.....Rhys McConnochie
Curly.....Simon Cain

Astrid.....Mary Peach
Giles Kent.....Bill Kerr
Donald Bruce.....Colin Douglas
Benik.....Milton Johns
Denes.....George Pravda
Fedorin.....David Nettheim
Salamander.....Patrick Troughton
Fariah.....Carmen Munroe
Guard Captains.....Gordon Faith
Elliott Cairnes
Guard on Denes.....Bill Lyons
Griffin, the Chef.....Reg Lye
Sargeant to Benik.....Andrew Staines
Fighting Guard.....Bob Anderson
Guard in corridor....William McGuirk
Swann.....Christopher Burgess
Colin.....Adam Verney
Mary.....Margaret Hickey
Guard in Caravan.....Dibbs Mather

Guards.....Peter Bennett
Richard Knight, Paul Blomley
Tony Norman, Ken Frazer
David Troughton, Denis Balcombe
Blair Stewart, Drew Borland
Charles Mylne, Eric Bird
Gary Dean, Jay Neill
Tony Franks
Central European Guards
Andrew Andreas
Harry Fielder, Ian Hines
Shelterers.....Pearl Hawkes
Rosina Stewart, Valerie Taylor
Ruth Harrison, Sarah Lisemore
Deborah Millar, John Timberlake
Geoffrey Obert, John Clevedon
Bill Howes, Freddie Whiles
Francis Batsoni
Extras....K.R. Morgan, Peter Diamond
Richard Halifax, Pat Gorman
Vic Taylor, Arthur Maguire

TECHNICAL CREDITS

Production Assistant.Martin Lisemore
Assistant Floor Manager
Edwina Verner
Assistant.....Patricia Stern
Grams Operators.....Pat Heigham
Bruce Englefield, Laurie Taylor
Vision Mixer.....Clive Halls
Floor Assistant
Roger Singleton-Turner
Lighting.....Howard King
Sound.....Tony Millier
Technical Manager.....Fred Wright
Film Cameraman.....Fred Hamilton
Film Editor.....Philip Barnikel
Costume Supervisor.....Martin Baugh
Make-up Supervisor.....Sylvia James
Story Editor.....Peter Bryant
Designer.....Christopher Pemsel
Producer.....Innes Lloyd
Director.....Barry Letts